WHITNEY MAGAZINE

Fall 1999–Winter 2000

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Whitney Museum & Whitney Museum Store
Monday Closed
Tuesday-Wednesday 11 am-6 pm
Thursday 1-8 pm
Friday-Sunday 11 am-6 pm
Closed on December 25 and January 1.

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Whitney members receive a 10% discount.
Monday Closed
Tuesday-Wednesday 11 am-4:30 pm
Café open until 5:30 pm
Thursday 11 am-4:30 pm
Café open until 7:30 pm
Friday 11 am-4:30 pm
Café open until 5:30 pm
Saturday-Sunday 10 am-4:30 pm
Café open until 5:30 pm

Location
945 Madison Avenue at 75th Street
Subway: 6 to 77th Street and Lexington Avenue
Bus: M1, M2, M3, M4, M18, M30, M72, M79

Admission for THE AMERICAN CENTURY*
Members free; Adults $12.50; Senior citizens (62 and over) and students with valid ID $10.50; Children under 12 free
$6 admission for a one-day pass to the Kaufman Astoria Studios Film & Video Gallery only.
* Two-week advance reservations are advisable for this exhibition. For advance tickets, package purchases, and to reserve members free tickets, please call 1-877-WHITNEY or visit our website at www.whitney.org. (A $2-per-ticket service charge will apply to phone or online purchases.) Advance or day-of-visit tickets may also be purchased or reserved in the Museum Lobby; no service charge applies.

Advance tickets for
The American Century
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FROM THE DIRECTOR

This past spring Part I, 1900–1950, of *The American Century: Art & Culture 1900–2000* opened triumphantly with critical acclaim, robust attendance, and outstanding press coverage. We had the special honor of counting Senator Charles E. Schumer and First Lady Hillary Rodham Clinton among our guests for the opening festivities.

There is every indication that *The American Century* will be one of the most popular and significant exhibitions ever held at the Whitney Museum. Part I of this ambitious and groundbreaking endeavor included over seven hundred examples of artistic achievement in painting, sculpture, prints, drawings, architecture, decorative arts, music, film, and theater. Over two hundred short and feature films were presented, from the silent through the sound era, covering early films of social consciousness, the extravagant musicals of the 1930s, the golden age of the American Western, and the first generation of the American avant-garde.

Photograph © Philip Greenberg

Part II, 1950–2000, fills the entire Museum through February 2000 and includes more than five hundred works of painting, sculpture, photography, installation, and film, and video culled from the Whitney's Permanent Collection, private collections, and public institutions worldwide. The exhibition features "Cultural Sites" within the galleries that examine specific cultural, social, and political developments—such as consumerism, civil unrest, and identity politics—which have influenced American artists from the 1950s through the 1990s. This compelling picture of our most recent history is once again captured in a book. Following the innovative structure and broad scope of the first volume of *The American Century*, curator Lisa Phillips has written an extended essay on the art of the past five decades, while numerous experts have contributed authoritative texts on such topics as the Beat generation, underground cinema, and Andy Warhol's Factory.

The American Century Online Exhibition Center, which opened with much fanfare in Part I, continues to be a success, engaging and delighting children of all ages and their parents in a variety of family activities. Intel Corporation's generous support allows us to probe the potential of online learning, both off-site and at the Whitney.

A busy spring here at the Museum also saw new additions to the staff: Sylvia Wolf, Sondra Gilman Photography Curator; Melissa Phillips, Helena Rubinstein Chair of Education and associate director for public programs; Barbara Bantivoglio, associate director for marketing; and our new chief development officer, Mark Hough. We are thrilled to have them all on board. You can read more about their backgrounds and what they hope to bring to the Whitney in the "Faces at the Whitney" section of this issue.

You'll note that this installment of *Whitney* magazine is not exactly like past issues. We are happy to present a new streamlined magazine with the same updates and behind-the-scenes stories as before. We will now produce a separate calendar four times a year to include up-to-the-minute programs; it will be available in the Museum Lobby and at www.whitney.org. The Calendar will consolidate all the dates and times of events you will not want to miss.

Maxwell L. Anderson, *Director*
director@whitney.org

THE AMERICAN CENTURY ART & CULTURE 1900–2000

Part II, 1950–2000

September 26, 1999–February 13, 2000

FLOOR 1

Anne & Joel Ehrenkranz Gallery

The American Century Orientation Gallery

FLOOR 5

Leonard & Evelyn Lauder Galleries

America Takes Command: 1950s into the 1960s

Brendan Gill Trustee Room

The American Century Online Exhibition Center

FLOOR 4

Emily Fisher Landau Galleries

America at the Crossroads: 1960s into the 1970s

FLOOR 3

Peter Norton Family Galleries

The Rise of Alternatives: 1970s into the 1980s

FLOOR 2

Mildred and Herbert Lee Galleries

Approaching the Millennium: 1980s into the 1990s

Kaufman Astoria Studios Film & Video Gallery

The Cool World: Film and Video in America 1950–2000

LOWER LEVEL

Robert J. Hurst Family Gallery

Approaching the Millennium: 1980s into the 1990s

TAKE A CLOSER LOOK

The Whitney Museum offers exciting and insightful programs, including courses, seminars, and workshops to help you better understand twentieth-century American art. Please call (212) 570-7722.

FREE WEEKLY TOURS

Free tours of *The American Century* are offered to adult and family audiences. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

WHITNEY MUSEUM STORE

You will find a wide selection of books, cards, and unique gifts. Members receive a 20% discount on Museum publications and a 10% discount on all merchandise.

WHITNEY MUSEUM OF AMERICAN ART AT CHAMPION

Collage in America
August 20–November 3, 1999

Contemporary Narratives in American Prints
November 19, 1999–February 2, 2000

WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS

Jeanne Silverthorne: The Studio Stripped Bare, Again
July 30–October 15, 1999

Fred Tomaselli: Gravity's Rainbow
October 29, 1999–January 7, 2000

Lee Boroson: Underpass
October 29, 1999–March 17, 2000

The American Century: Art & Culture 1900–2000
Organized by the Whitney Museum of American Art
Presented by Intel Corporation

intel.

Additional support for this exhibition is provided by the National Endowment for the Arts, the National Committee of the Whitney Museum, Booth Ferris Foundation, and The Lauder Foundation, Evelyn and Leonard Lauder Fund. Educational and Public Programs are funded by a generous grant from The Brown Foundation, Inc., Houston.

Robert Smithson. *Spiral Jetty*, 1970. Rock, salt crystals, earth, and water with algae, 1,500 ft. (457.2 m) length, approximately 15 ft. (4.6 m) width. Great Salt Lake, Utah
© Estate of Robert Smithson/Licensed by VAGA, New York, NY
Photograph © Gianfranco Gorgoni

LOOK OUT!
FREE TOURS FOR FAMILIES

Every Saturday at 1 pm, the Whitney Museum invites families to attend a free guided tour of *The American Century*.

Join us each week to discover something new and exciting about American art.

WHITNEY WEBSITE

www.whitney.org

The Whitney Museum's website contains images, information, and educational features designed to enhance appreciation of American art. Visit our site to also purchase tickets, become a Whitney member, or shop at the Whitney Museum Store.

GROUP TOURS

Private tours for adults may be arranged for a nominal fee. Groups of fifteen or more receive reduced admission. Tours are provided free of charge for New York City public schools. To schedule group visits, call (212) 570-7720 or send email to grouptours@whitney.org or schoolvisits@whitney.org

PART II OF *THE AMERICAN CENTURY*

Part II, 1950–2000, of *The American Century* features major works by artists from the last five decades. This exhibition of painting, sculpture, photography, installation art, film, and video is the largest and most ambitious survey ever presented of American art and culture of the second half of the century. It explores the evolution of American identity as seen through the eyes of America's artists and examines the impact on art and culture of such forces as immigration, mass media, and technology.

Part II, on view from September 26, 1999, through February 13, 2000, fills the entire Museum and includes more than five hundred works culled from the Whitney's Permanent Collection, private collections, and public institutions around the world, along with related historical and cultural materials. The exhibition was organized by Lisa Phillips, former curator at the Whitney Museum and now director of the New Museum of Contemporary Art, New York, with Whitney Museum associate curators Susan Harris and Karl Willers. Chrissie Iles, curator of film and video at the Whitney, and guest-curator Maurice Berger, senior fellow at the Vera List Center for Art and Politics of the New School University, curated special sections of the exhibition.

After 1950, American art began to assert itself on the world stage. Though the second half of the century fulfilled Henry Luce's call for an "American Century" in terms of cultural leadership, many accomplishments in fact posed a challenge to Luce's monolithic idea of America. Part II addresses the complexities and the often contradictory impulses of American art in the last fifty years, as postwar artists engaged new or alternative models of art and cultural expression.

The exhibition is organized around prevailing social and cultural issues: the confidence of a new American authority in the years after World War II; the fracturing of consensus culture and the social upheavals of the sixties; the crisis of faith in institutions that characterized the seventies; the media-savvy, materialist preoccupations of the eighties; and, in the nineties, the focus on identity, ethnicity, and gender, together with the inroads of electronic technology. Among the artists represented are Diane Arbus, Louise Bourgeois, Willem de Kooning, Robert Frank, Eva Hesse, Gary Hill, Jenny Holzer, Jasper Johns, Edward Kienholz, Franz Kline, Roy Lichtenstein, Bruce Nauman, Claes Oldenburg, Tony Oursler, Nam June Paik, Adrian Piper, Jackson Pollock, Robert Rauschenberg, Richard Serra, Cindy Sherman, Robert Smithson, Bill Viola, Kara Walker, Andy Warhol, and Lawrence Weiner.

Whereas Part I of *The American Century* integrated cultural materials such as books, theater posters, and magazine covers into the exhibition, Part II features "Cultural Sites" installed in the galleries. Guest-curated by Maurice Berger, these sites explore specific American cultural, social, and political developments from 1950 through the 1990s, with emphasis on issues that particularly affected the American artist community.

Part II of *The American Century* includes a film and video series, curated by Chrissie Iles, surveying the development of American cinema from 1950 to the 1990s. The series explores avant-garde film and video, beginning in the 1950s with the rebellious cinema of the Beat generation

and alternate directions in experimental filmmaking.

The American Century project includes an in-depth exhibition website, created in collaboration with Intel Corporation, which extends the Museum's educational programs to a national audience. The second phase of the website, launched in September, features 140 works of art from Part II of the exhibition, as well as new areas for teachers and youth, a family area, and a unique technology that lets users create their own personalized tour of the exhibition.

The American Century exhibition website, first launched in conjunction with Part I of the exhibition, is one of the most dynamic sites ever launched for a museum show. It is accessible through the Whitney Museum's website, www.whitney.org, and also at www.artmuseum.net, a new Internet-based museum gallery produced by Intel that showcases online versions of world-class art exhibitions such as *The American Century*.

Jenny Holzer. *Laments*, 1987. Three granite sarcophagi and three LED electronic signboards, dimensions variable. Williams College Museum of Art, Williamstown, Massachusetts
© Jenny Holzer

ADVANCED TICKETING

To purchase tickets over the phone in advance of your visit, call 1-877-WHITNEY (toll-free).

LOOK OUT! FREE TOURS FOR FAMILIES

Every Saturday at 1 pm, the Whitney Museum invites families to attend a free guided tour of *The American Century*. Join us each week to discover something new and exciting about American art.

ART AFTER HOURS CELEBRATES PART II OF *THE AMERICAN CENTURY*

1960s: Pop Art Party
Tuesday, November 16
7:30–10 pm

1980s: Graffiti Art Night
Tuesday, December 14
7:30–10 pm

See p. 41

CULTURAL SITES OF THE LAST FIFTY YEARS

Because artists do not function in a vacuum, their work should be explored in its social and historical context. Part II of *The American Century* ventures into a new system of organization, one based on cultural as well as social issues. Six "Cultural Sites" placed at strategic points within the exhibition focus on the complex relationships between popular culture and artistic production since mid-century. The relationships are explained through a wide variety of objects representing everything from science fiction movies and the Cold War to today's GAP ads.

Cultural historian Maurice Berger, who played an active role on the team of curators, historians, and designers for the exhibition, also guest-curated the Cultural Sites. Each one relates specifically to a component block of the exhibition, from Abstract Expressionism and the junk aesthetic through Pop and Minimalism to today's critique of consumer culture and identity politics. In the first site, art and artists of the 1950s are examined through such cultural artifacts as film and television. Through film clips and videotapes, we see how censorship affected the artist, as in the controversy surrounding the publication of Beat poet Allen Ginsberg's *Howl* and other books and films of the time. The next site, still focusing on the 1950s, uses magazines, television, and radio to recall the country's introspective turn, which gave rise to the cult of the individual and such diverse expressions as existentialist philosophy and consumer and celebrity culture. The response of the individual to an overwhelmingly complex society is epitomized in the shift from films of the Cold War to films such as *East of Eden* and *The Fountainhead*, where the protagonist is a romantic loner.

Berger presents the development of the counterculture and social protest movement in the third site through an almost forensic view of cultural activism, centered on the continuing fight against the Vietnam War as well as racism and sexism, the resurgence of protest art, and the emergence of the drug culture, which replaced the image of a burning American flag with black light posters and psychedelia. The fourth site looks at the ways that the pluralism of the 1970s allowed diversity and a proto-multiculturalism to play out in all aspects of culture—on the covers of magazines and books, on television, and in critical theory.

The only timeline in the exhibition appears in the fifth site, covering the late 1980s and the early 1990s. The "culture wars" that are the subject of this section are mapped in a large-scale multimedia timeline, which includes small works of art, Pat Buchanan's "culture wars" speech at the 1992 Republican National Convention, banned books, controversies, the removal of Richard Serra's *Tilted Arc* from Federal Plaza in New York, and the censoring of an image of Michelangelo's *David* from a television program geared to school children. The timeline, Berger acknowledges, is based loosely on the AIDS timeline that the artists' collective Group Material created and toured a decade ago.

The final site is physically dispersed, an organization that reflects the disseminated perspectives of the 1990s. Divided into six sections spread throughout the Museum, it deals with the renewed sense of the individual in the face of globalization, particularly as it affects such items as the definition of community and self. In the first section, the visitor is invited to a computer station for a look at how technology has changed the nature of culture, with a focus on the increasingly

complex issue of ethnicity. An episode of *The Simpsons* is juxtaposed with a section of the documentary *Color Adjustment*, which considers how the Black family is portrayed on American television.

Section two of the final site explores the religious and political fascination with family values, the debates over a more liberal family unit, and the decline of the nuclear family. Highlighted in this area is "The Way We Was," an episode of the animated sitcom *The Simpsons*, in which Marge Simpson reminisces about falling in love with her husband, Homer, in the 1970s. The episode is as much a tragedy of dashed expectations as a sweet comedy about the morals and styles of a more liberated age. The third section examines the idea of disaster, with emphasis on the revival of disaster movies and the culture of disaster at the end of the century. The issue is illustrated in part by an installation of architect Constantin Boym's bronze sculptures of architectural disasters. The size of paperweights, the bronzes include the World Trade Center and the Alfred P. Murrah Federal Building in Oklahoma City after the bombings.

The fourth section acknowledges the spread of the vanguard art world beyond the established gallery and museum system through the rise of community arts, while the fifth illustrates the obsession with autobiography and the memoir, which represents an important aspect of culture in the 1990s. Ten audio versions of memoirs will be heard on the first and second floors, in the stairwell, and in the Lower Level Store and restrooms. Finally, the last section of the sixth site looks at the conflict between individuality and conformity, as evidenced, for example, in ads for GAP khakis, which catch wearers between a desire for individuality and the pressure to conform.

With mannequins in hippie clothes, popular music, lava lamps, and protest buttons, the Cultural Sites of Part II of *The American Century* consider cultural artifacts as significant and compelling documents. The selection of images and objects, moreover, represents a departure from conventional research procedures. All the material in the Cultural Sites was provided by online sources. Maurice Berger spent months on the Internet, scanning and storing verbal and visual data—"curating virtual space," as he calls it. The Internet allowed him to retrieve, compare, select, and juxtapose images in a way never before possible. The Cultural Sites—which relate specifically to art objects in the exhibition, and to the emphasis that curatorial director Lisa Phillips has given to cultural issues—illuminate art in its broader generative context, while providing a lively and meaningful experience for the Museum's audience.

Cover of *TV Guide*, 1953
Reprinted with permission from *TV Guide Magazine* Group, Inc., publisher of TV Guide magazine. Copyright vol. 1, 1953, *TV Guide*, Inc. *TV Guide* is a trademark of *TV Guide Magazine* Group, Inc.

Q & A WITH LISA PHILLIPS, CURATOR OF PART II OF *THE AMERICAN CENTURY*

WHITNEY: How would you characterize the development of *The American Century* and your role in it?

Lisa Phillips: I started working on the exhibition as the curatorial director of Part II right after the completion of the *1997 Biennial*, although the whole Museum had been involved in discussions for at least two years before that. There were lengthy conversations about what form this exhibition might take, whether it would be one part, two parts, three parts, and how it should be organized. As the foremost institution of American art, the Whitney Museum was in the best position to both represent the history of American art in our century and to evaluate it. At the same time, the exhibition offered an occasion to reflect on how the Whitney has defined itself over the years and defines itself now. We also felt that we had an opportunity and a responsibility to look at American art in a cultural context. The whole challenge was to think about what *The American Century* means in 1999, from the perspective of the very end of the century, a time when many things are clearly shifting and changing.

WHITNEY: How did the structure of the exhibition evolve?

LP: It's gone through a lot of permutations. There was a team of in-house curators working on the project from the beginning, and we met regularly over a period of a year and a half. Various curators assumed responsibility for particular areas and periods of time, but there was some fluidity. At first we took responsibility for individual decades, but there was a lot of overlap as it became clear that art history doesn't break neatly at, say, 1970 or 1980. We then started working in teams, referring to an outline and a massive picture board, always working back and forth from the Museum architecture to the outline, and back to the space. We'd already done quite a bit of thinking and research by the time we started to meet with outside advisers, scholars, and critics. In turn, they were essential in the conceptual phase of the project.

WHITNEY: How did you select the works for the exhibition?

LP: Although we weren't looking to illustrate themes, we considered the strongest examples of a given artist's work in its emergent phase, and then looked at the different thematic contexts in which the work might function, and what kind of visual connections we could make. We composed an ideal exhibition from our research, but we then had to look at it in relation to the Museum space. After we started working with three-dimensional models of the floors, there were certain substitutions that had to be made for practical reasons. At one point, we considered limiting the exhibition to a roster of important figures who have continually produced compelling work over the decades, and tracing the development of their work over fifty years. But we ultimately decided that it was more important to show the broader range and the diversity of artistic production at any given moment. This is particularly important for the general audience, since Part I of *The American Century* has become required viewing for any student of twentieth-century art.

That's the feedback I've been getting. And whether you agree with the way it's organized or not, it still offers a wealth of information.

WHITNEY: Can you tell us something about how the installation works?

LP: We're trying not to create rigid separations. For instance, we have a room of Minimalist sculpture next to a section devoted to Pop art, but there are some very strong visual connections. Close to the entrance to the Minimalist room is a stack of Warhol's Brillo boxes, which share a serial approach with Minimalism. Categories or labels are useful up to a point, and there are moments in art history when things seem to coalesce into coherent movements or styles. But at other times things fracture, disperse, and separate, and there are always highly idiosyncratic and interesting artists who never fit into any category. And artists themselves prefer not being placed in categories, which tend to create mythologies that need to be questioned.

WHITNEY: How was the inclusion of non-art material conceived?

LP: It was clear from the beginning that we would have a number of thematic areas that would incorporate popular culture, film, music, literature, and the performing arts. Because there is so much contextual material, we wanted to focus it on particular themes, without taking a "World's Fair" approach. We conceived of these areas as "pods" or "Cultural Sites" within the exhibition. After we had a clear conceptual framework, I invited Maurice Berger to curate the sites. So the structure was there and these issues were already interwoven in the outline. There are also artists' films, videos, and sound works integrated throughout the galleries. It's by no means a static presentation.

WHITNEY: What does the exhibition tell us about American art of the past—and future?

LP: It's been a long journey for American art, one that began with America as provincial backwater, and then shifted in the 1950s to cultural ascendance on a world stage. After several decades of international dominance, self-doubt took over, as art opened itself to non-Western traditions and non-establishment communities. Recent years have been characterized by further questions: What do boundaries mean, and do they exist at all in a world that is electronically connected? We're in a very different situation from that of 1950. There is total freedom to use any material, any technique, any form, any vehicle for art. It's a process that started in America in earnest in the fifties. From then on you can see the breakdown, relocation, and redefinition of the art object, most dramatically in Conceptual and Earth art and in the installations of Postminimalism. A drastically transformed cultural landscape and cultural community—much more open, full of possibility—defines America at the end of the century. Today art can be anything and anywhere. It's not limited by materials. It's only limited by the ideas that are expressed.

WHITNEY: We've been looking at the past fifty years. What's going to happen in the next ten?

LP: I have no idea. That's the great thing about art. You never know. Artists are often way ahead of the rest of us. But art work is clearly getting more interactive. At the same time, people are not shying away from genuine emotional experience. A coolness prevailed for a couple of decades, and it's giving way now to a real desire to connect with an audience through human experience and emotion.

THE COOL WORLD: FILM AND VIDEO IN AMERICA 1950–2000

Part II of *The American Century* includes a major survey of the development of film and video in America from 1950 to the 1990s, presented in the Kaufman Astoria Studios Film & Video Gallery on the second floor. Each month's program focuses on a particular decade, highlighting the key moments in avant-garde film and, after the mid-1960s, video. For more information on the Film & Video program, call (212) 570-7754.

October—The 1950s

The program begins at the end of September with the establishment of what came to be known as the New American Cinema in the 1950s. This avant-garde filmmaking emerged in New York and San Francisco, drawing on painting, music, and poetry, and using unconventional film speeds, montage, and printing techniques to create a new cinematic language. Programs screen work by the key filmmakers of the movement, including Stan Brakhage, Maya Deren, Kenneth Anger, Ken Jacobs, Marie Menken, Jonas Mekas, Gregory Markopoulos, Rudy Burckhardt, and Helen Levitt.

Through October, several Beat Cinema programs present the rebellious films of the Beat generation, including such classics as Robert Frank's *Pull My Daisy*, Ron Rice's *The Flower Thief*, and Shirley Clarke's *The Cool World*. These, and other early psychedelic films from the mid-1950s by San Francisco filmmakers, brought American culture to the brink of a new era.

November—The 1960s

The exuberant, carnivalesque atmosphere of the 1960s produced a rich mixture of alternative art practices, among them what came to be known as underground film. A special program, guest-curated by Mark Webber, traces the development of underground filmmaking in New York during the 1960s, from Andy Warhol and Jack Smith to George Kuchar and Barbara Rubin.

A performance program screens rare films of Happenings by artists, including Claes Oldenburg and Allan Kaprow, performances by Carolee Schneemann, Ana Mendieta, Joan Jonas, Hannah Wilke, Vito Acconci, and Bruce Nauman, and dance work by Yvonne Rainer, Trisha Brown, and Robert Morris.

WHITNEY FELLOW AND WHITNEY CIRCLE INSTALLATION TOUR

Part II of *The American Century*
Thursday, September 23
6–7:30 pm
See p. 40

LOOK OUT! FREE TOURS FOR FAMILIES

Every Saturday at 1 pm, the Whitney Museum invites families to attend a free guided tour of *The American Century*.

FREE ADMISSION FOR A YEAR

Join the Whitney Museum today and receive free admission for a year. For information on members benefits and programs, see p. 39.

Another program features psychedelic films from San Francisco, along with a selection of films exploring the counterculture that swept America during the flower power era of the sixties. Radical documentaries on the civil rights movement, the Black Panthers, and anti-Vietnam War protests accompany a rare film of the first Be-In in San Francisco in the summer of 1967.

A group of anarchic Fluxfilms, made by Fluxus artists working with George Maciunas, are also being presented. The birth of video art is mapped out in programs that include rare films and videotapes of some of the earliest image-processing experiments by Jud Yalkut, Nam June Paik, and Steina and Woody Vasulka. The early radical experiments in alternative television and documentaries by video collectives such as Raindance and Videofreex are also shown, alongside experimental work by artists in television. These latter appear in a series of special artists' television programs commissioned by WGBH, WNET, and KQED at the end of the 1960s.

December—The 1970s

The 1970s saw a broadening of the experimental approach that had begun a decade earlier. Dennis Oppenheim, Bruce Nauman, Douglas Davis, and Vito Acconci began to use the new portable video equipment to create performative experiments for the camera, and video became especially important for women artists such as Joan Jonas, Mary Lucier, Beryl Korot, Hannah Wilke, Martha Rosler, and Hermine Freed, who worked with the body to produce radical explorations of the self. Their early videotapes are screened along with one of the earliest experiments in black-and-white video by Frank Gillette.

A new kind of filmmaking emerged at the beginning of the 1970s, strongly influenced by Minimalist sculpture and Conceptual art, which came to be known as Structuralist film. Several film programs present the work of Tony Conrad, Paul Sharits, Hollis Frampton, Ernie Gehr, Michael Snow, Robert Breer, and Ken Jacobs, all of whom explored the material qualities of film itself. Screenings of artists' films and expanded cinema explore the use of the film medium to question the process of art-making in other media.

Joan Jonas. *Songdelay*, 1973.
16mm film, block-and-white, sound; 18 minutes

THE AMERICAN CENTURY

January–Early February—The 1980s and Early 1990s

Developments in video technology led to new forms of video in the 1980s and the dominance of editing, color, and narrative technologies. Video programs will trace the emergence of artists such as Gary Hill, Bill Viola, Dara Birnbaum, Shigeko Kubota, Doug Hall, Bruce Yonemoto, and Mary Lucier, who created single-screen videotapes for presentation in galleries and museums.

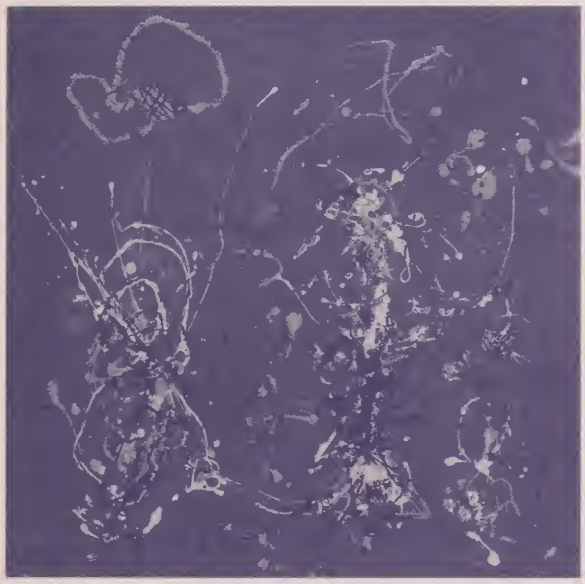
A new form of filmmaking, No Wave Cinema, was also developing in New York's East Village. It transferred the blatant eroticism of 1960s underground into a new, punk-inflected context. After such transgressiveness into the eighties, filmmakers and video artists in the 1990s have been creating a moving-image narrative in which the media of film and video are merging. The final programs of this major, four-month series bring us to the latest developments in technology, and examine their impact on the now traditional forms of filmmaking and video art.

Paul McCarthy and Mike Kelley. *Heidi*, 1992. Videotape, color, sound; 62 minutes

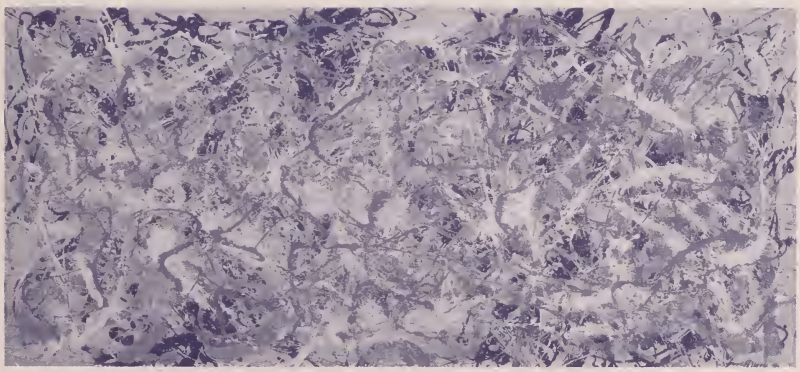
I AM SITTING IN A ROOM
SOUND WORKS BY AMERICAN ARTISTS 1950–2000

Part II of *The American Century* includes a special sound program, guest-curated by Stephen Vitiello, which traces the history of experimental sound pieces in America from the early work of John Cage and David Tudor in the 1950s to classic works by La Monte Young, Steve Reich, Philip Glass, Pauline Oliveros, Laurie Anderson, Bruce Nauman, Alvin Lucier, Tony Conrad, DJ Spooky, and Yoko Ono. For one week in early January, the Kaufman Astoria Studios Film & Video Gallery will become a listening space, with sound works by over fifty artists presented daily. Other sound works appear in the exhibition itself, among them *Art by Telephone*, a 1969 project made for the Museum of Contemporary Art, Chicago, with instructions by Sol LeWitt, John Baldessari, Richard Serra, William Wegman, Dick Higgins, Joseph Kosuth, and Robert Smithson.

1950s POLLOCK DONATED TO THE WHITNEY



Mildred and Herbert C. Lee have generously donated an exceptional Jackson Pollock to the Whitney Museum's Permanent Collection. *Number 17, 1950 (Fireworks)* is on view in Part II of *The American Century*, along with seven other Pollocks—small works on masonite from the 1950s and the Museum's *Number 27, 1950*. The installation recreates the first installation of these works at the Betty Parsons Gallery in 1950, where the masonite paintings were hung with *Number 27, 1950*.



top: Jackson Pollock. *Number 17, 1950 (Fireworks)*, 1950. Enamel and aluminum paint on board, 22 1/4 x 22 1/4 in. (56.5 x 56.5 cm). Whitney Museum of American Art, New York; Gift of Mildred S. Lee 99.59
© 1999 Pollock-Krasner Foundation/Artists Rights Society (ARS), New York

bottom: Jackson Pollock. *Number 27, 1950*, 1950. Oil on canvas, 49 x 106 in. (124.5 x 269.2 cm). Whitney Museum of American Art, New York; Purchase 53.12
© 1999 Pollock-Krasner Foundation/Artists Rights Society (ARS), New York

LOOK OUT! FREE TOURS FOR FAMILIES

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WHITNEY WEBSITE

www.whitney.org

Visit the Whitney Museum's website to gain access to images, information, and find a forum for discussion designed to enhance appreciation of American art. You may also purchase tickets and memberships.

MEMBERS DISCOUNT

Members receive a 20% discount on Whitney Museum publications and a 10% discount on all other Whitney Museum Store merchandise.

THE PERMANENT COLLECTION GROWS

The Whitney Museum's Permanent Collection has grown tremendously over the past few years, supported by the Drawing, Film & Video, Painting and Sculpture, Photography, and Print Committees, whose members have helped acquire over fifty works this year. These acquisitions include pieces by Louise Bourgeois, Chuck Close, Walton Ford, Arshile Gorky, Jasper Johns, Glenn Ligon, Elizabeth Murray, Andy Warhol, William Wegman, and Terry Winters.

The Whitney is indebted to all the committee members throughout the past year (FY98–99) for their gracious and generous contributions, as well as for their dedication to the Museum.

Drawing Committee
Murray H. Bring, *Chairman*
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William H. Berkman
Flora Miller Biddle
Melva Bucksbaum
Frances Dittmer
Kathleen Fuld
Leonard A. Lauder
Kathleen O'Grady
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WHITNEY FELLOW AND WHITNEY CIRCLE INSTALLATION TOUR
Part II of *The American Century*
Thursday, September 23
6–7:30 pm
See p. 40

WHITNEY FELLOW AND WHITNEY CIRCLE OPENING RECEPTION
Part II of *The American Century*
Thursday, September 23
7:30–11 pm
See p. 40

Photography Committee

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Henry Buhl
Joanne Leonhardt Cassullo
Anne B. Ehrenkranz
Linda Fischbach
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Arthur Fleischer, Jr.
Alvin D. Hall
Maureen Hayes
Michael I. Jacobs
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Candia Fisher
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Barbara S. Morse
Robert M. Moss
Brooke Garber Neidich
Marc Schwartz
Richard Shack
Tony Sosnick
Joel S. Ehrenkranz, *ex officio*
Maxwell L. Anderson, *ex officio*

*As of June 30, 1999

WHITNEY PATRON AND FRIEND OPENING RECEPTION
Part II of *The American Century*
Thursday, September 23
9–11 pm
See p. 40

MEMBERS OPENING RECEPTION
Part II of *The American Century*
Friday, September 24
7–10 pm
See p. 40

GENERAL INFORMATION
For more information on upcoming public programs, call (212) 570-7722 or visit our website at www.whitney.org.

NEW WHITNEY TRUSTEES

The Whitney Museum of American Art is thrilled to welcome four new members to the Board of Trustees: Fiona Donovan, Aaron Fleischman, J. Tomilson Hill, Brooke Garber Neidich, and Anne Sutherland Fuchs.

Fiona Irving Donovan (pictured at left with daughter Flora), great-granddaughter of Whitney Museum founder Gertrude Vanderbilt Whitney, has recently rejoined the Whitney's Board of Trustees. Fiona has always contributed a great deal of time and family tradition to the Museum. As a Trustee, she will continue to bring these qualities and concerns to everyday Museum operations.

Descending from a long line of influential women in the arts, Fiona has clearly continued the tradition. She received her BA from Barnard College and then continued her education at Columbia University. Fiona has gained a strong grasp of museums through her career in the art world: she has worked at the Leo Castelli Gallery as an archivist, the Walker Art Center as a National Museum Act Curatorial Intern, the Minneapolis Institute of Arts as exhibition curator, and the University of Minnesota Art Museum as curator.

Fiona has also participated in many Whitney Museum activities. Among them, she has been the chairman of the Curators' Discussion Group and the Print Committee and a member of other committees, including the Education Committee and the former Lobby Gallery Associates. Currently, Fiona is an integral part of the Museum's National Committee.

We look forward to having Fiona return as a member of the Board of Trustees.

ANNUAL FUND GIFTS MAKE A DIFFERENCE

Your contribution affirms your commitment to help the Whitney Museum increase the vitality and vibrancy of its presence on the American cultural scene into the next millennium.

MAKING A CONTRIBUTION IS EASY

Gifts made by check or credit card can be sent directly to:
Whitney Museum of American Art
Development Dept.
945 Madison Avenue at 75th Street
New York, NY 10021.

DONATE STOCK GIFTS

For more information about making a gift of stock, call Alexandra Wheeler, director of development, at (212) 570-7700. For all gifts, the Whitney Museum will send you an official receipt of your contribution for your tax records. Thank you in advance for your support!

FACES AT THE WHITNEY

Brooke Garber Neidich was recently appointed to the Whitney's Board of Trustees. Mrs. Neidich has always been a strong supporter of the Whitney Museum. She became involved with the Whitney through her friend and fellow Trustee, Beth Rudin DeWoody. As a member of the Print Committee, she has made gracious donations that led to the acquisition of a large number of works for the Whitney's Permanent Collection. Mrs. Neidich has been a patron to the Whitney since the 1980s and a member at the Fellow level for five years.

Mrs. Neidich is involved as a volunteer with many other organizations. She is founder and chair of the New York University Child Study Center, where she dedicates her time to raising money for the research of pediatric and adolescent psychiatric disorders. She is a Trustee at Lincoln Center Theater, The Chapin School, Mount Sinai/NYU Hospitals, and New York University Medical School. Mrs. Neidich, originally from Evanston, Illinois, and her husband, Daniel Miller Neidich, live in New York City and have three children, Jon, Stephen, and Mallory.

WHITNEY MUSEUM STORE

You will find a wide selection of books, cards, and unique gifts. Members receive a 20% discount on Museum publications and a 10% discount on all merchandise.

MUSEUM PUBLICATION

THE AMERICAN CENTURY ART & CULTURE 1950–2000
by Lisa Phillips

Members pay only $48 for hardcover and $32 for softcover. Members at the Friend level and above receive the book free!

WHITNEY FELLOW AND WHITNEY CIRCLE INSTALLATION TOUR

Part II of *The American Century*

Thursday, September 23
6–7:30 pm

See p. 40

J. Tomilson Hill, senior managing director of The Blackstone Group, is co-head of the firm's M&A Advisory business, a member of Blackstone's Management Committee, as well as the private equity group's Investment Committee, where he participates actively in the development and review of merchant banking transactions. Mr. Hill also serves on the Advisory Board of Directors of Blackstone Alternative Asset Management (BAAM), the primary vehicle for investing the liquid assets of the firm (and of its individual members and employees) as well as managing the assets of select institutions and high net-worth individuals.

Mr. Hill began his career at First Boston as a co-founder of the Mergers & Acquisitions Department, later joining Lehman Brothers as a partner in 1982, serving as co-head and subsequently head of investment banking. He served as co-chief executive officer of Lehman Brothers and co-president and co-COO of Sherson Lehman Brothers Holding Inc.

A graduate of Harvard College and Harvard Business School, Mr. Hill is a member of the Visiting Committee on University Resources of Harvard College, the Council on Foreign Relations, and the Board of Directors of the New York City Economic Development Corporation. In addition to serving on the Whitney's Board of Trustees, Mr. Hill serves on the Board of Trustees of The Nightingale-Bamford School, the Milton Academy, Lincoln Center Theater, and the Smithsonian's Hirshhorn Museum and Sculpture Garden.

When Mr. Hill was approached by Joel Ehrenkranz, president of the Whitney Board of Trustees, and Leonard Lauder, chairman of the Whitney Board, he welcomed the opportunity to participate in the Museum's ongoing shaping of the future of American art. He recently noted, "Under the strong leadership of Max Anderson, the Whitney has the opportunity to continue to set very high standards through its exhibition programs and its advocacy of leading American artists."

WHITNEY FELLOW AND WHITNEY CIRCLE OPENING RECEPTION
Part II of *The American Century*
Thursday, September 23
7:30–11 pm
See p. 40

WHITNEY PATRON AND FRIEND OPENING RECEPTION
Part II of *The American Century*
Thursday, September 23
9–11 pm
See p. 40

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Anne Sutherland Fuchs, senior vice president/group publishing director of Hearst Magazines, oversees the newly created Women's Group of Magazines, consisting of *Harper's Bazaar*, *Town & Country*, *Marie Claire*, *Redbook*, *Victoria*, and *Healthy Living*.

Ms. Fuchs' initial exposure to publishing was in 1977 at *The New York Times* as national manager, Packaged Goods Accounts. She has worked in many capacities and on some of the best-known magazines, such as *Ladies' Home Journal*, *Redbook*, and *Woman's Day*, as senior vice president/publisher of *Elle* magazine, and as publisher of *Vogue*.

Ms. Fuchs' present and past civic activities are numerous. She was named one of four 1998 Women of the Year by the Police Athletic League, along with Hillary Rodham Clinton, and was the 1997 recipient of the prestigious Matrix Award for Magazine Publishing, given by Women in Communications. She served as chairman of the 1991 Magazine Publishers Association Convention. In 1990, she formed and served as chair of the Magazine and Print Committee for the United States Information Agency and created the first Woman's Board for the Madison Boys and Girls Club, where she also served as president, then chairman.

Ms. Fuchs was delighted to have the opportunity to chair both the Whitney's 1997 and 1999 annual Gala, during which she became dedicated to the goals of the Museum. In addition to serving on the Whitney Museum's Board of Trustees, she is presently a member of the Young President's Organization; The Arts and Science Board of Overseers of New York University; The New York Women's Forum; Advertising Women of New York; The Financial Women's Association of New York; The Fashion Group International; and Women in Communications.

Born in Brazil, Ms. Fuchs is a graduate of New York University with a BA in French literature. She was a Peabody Scholar at Western College for Women and also studied at the Sorbonne, the Institute of European Studies in Paris, the University of Mexico City, and the Institute of North American Studies, Mexico City.

Ms. Fuchs is married, has two sons, and resides in New York and Connecticut.

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945 Madison Avenue at 75th Street
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NEW SENIOR STAFF MEMBERS AT THE MUSEUM

The Whitney is proud to announce that our family is growing. We have developed several new departments and hired new employees to better serve you: Barbara Bantivoglio, associate director for marketing; Mark Hough, chief development officer; Sylvia Wolf, Sondra Gilman Photography Curator; and Melissa Phillips, Helena Rubinstein Chair of Education and associate director for public programs.

Barbara Bantivoglio has joined the Whitney Museum of American Art as the first associate director for marketing. She will be responsible for all aspects of marketing, advertising, promotions, public relations, and corporate partnerships as well as market research and merchandising. Barbara brings a fresh approach to the Museum. Before coming to the Whitney, Barbara was vice president of marketing and communications at the Liberty Science Center, where she oversaw all aspects of public relations, advertising, promotions, publications, sponsorships, market research, sales, reservations, and facility rentals. Barbara has received awards from the American Association of Museums and the Public Relations Society of America; an American Graphic Design Award for an Annual Report; and a Muse Award for Advertising from the American Association of Museums. Her background and motivation will certainly enhance the distinct qualities of the Whitney Museum.

Mark Hough, most recently the director of development at the Manhattan Theatre Club, is now the Whitney's chief development officer. At the Manhattan Theatre Club, Mark was responsible for all fund-raising, long-range planning, and board development. During his seven years there, the Manhattan Theatre Club became one of the largest and most successful nonprofit theater companies in the United States. At the Whitney, Mark will be responsible for the Museum's annual support, major gifts, membership, planned gifts, foundation and government grants, event management, and the recruitment and cultivation of the Whitney's patrons.

Mark is also an adjunct professor in arts management at New York University's School of Continuing Education and at the Yale Graduate School of Drama, and the treasurer of the Board of Directors of the New York Chapter of the National Society of Fund Raising Executives.

Sylvia Wolf has recently been appointed the Sondra Gilman Photography Curator at the Whitney, where she will be a great asset to the curatorial team. Sylvia was previously associate curator of photography at The Art Institute of Chicago. There she organized many exhibitions, including *Dieter Appelt* (1994), *Julia Margaret Cameron's Women* (1998), and *Kenneth Josephson: A Retrospective*, which will open in Chicago in the fall of 1999. Sylvia has also been an adjunct professor of photography at the University of Illinois. She has produced numerous publications, among them *Focus: Five Women Photographers* (1994), and *Julia Margaret Cameron's Women*, which accompanied the traveling exhibition.

Sylvia received a BA from Northwestern University and then continued her education at the School of The Art Institute of Chicago, studying photography and drawing. She later attended the Rhode Island School of Design, where she received an MA in photography.

Melissa Phillips has joined the Whitney Museum as the new Helena Rubinstein Chair of Education and associate director for public programs. Melissa will oversee the development of the Whitney's educational programs, the Library, and the Independent Study Program. Her expertise in new media and technology will help the Museum make schools across the country aware of our collections and resources.

Melissa has extensive experience in education, media production, and design. Since 1994 she has served as the founding director of the Media Workshop, where she organized workshops and support for teachers. Dedicated to the educational community of New York City, she has advised schools on integrating new media into teaching and learning while creating partnerships between corporate leadership and schools. Melissa has also been an adjunct professor at New York University, designing and teaching a course on the theory and applications of media education and design for undergraduate and graduate students.

WHITNEY MUSEUM OF AMERICAN ART AT CHAMPION

July marked the Whitney's eighteenth year at Champion International Corporation. The Branch Museum grew out of the Whitney Museum's long association with Champion, which as a corporate member has sponsored a number of significant Whitney Museum exhibitions. A staff of three full-time members is supplemented by a strong volunteer group of sixty-five people, twenty of whom are docents.

The main focus of the Whitney at Champion is to serve the greater Stamford area through educational outreach and collaboration with other community organizations. Exhibitions are at the core of the educational and special events programming. Beginning this year, the Branch Museum will serve as the primary site for a new initiative of touring exhibitions drawn from the Whitney Museum's Permanent Collection. Two of the five exhibitions mounted each year will introduce the Whitney's renowned collection to a larger audience.

Educational activities—touring school groups, providing outreach materials, and collaborating with schools in producing special programs—have been augmented in the past year by new partnerships: one with Domus, a city program sponsored by the Juvenile Court for youth-at-risk, and the other with I Have a Dream, a support program for inner-city school children that encourages school participation and the desire for a college education.

Special events, planned to enhance the exhibitions, expand the Museum's audience and help create family programs. Through collaborative arrangements with other arts organizations—including the Stamford Symphony, the Stamford Historical Society, and the Artists' Loft Association, the Museum has also developed a core of "shared audiences." This fall, the Museum is inaugurating Second Saturdays, a series of family fun programs presented the second Saturday of each month.

Looking ahead, the Branch Museum plans to present exhibitions that entice and educate its audience, to continue its education and community outreach, and to increase its audience with more family programs and school partnerships.

THE WHITNEY MUSEUM OF AMERICAN ART AT CHAMPION IS FUNDED BY CHAMPION INTERNATIONAL CORPORATION

LOCATION
One Champion Plaza
Atlantic Street at
Tresser Boulevard
Stamford, CT 06921
(203) 358-7630

GALLERY HOURS
Tuesday–Saturday
11 am–5 pm
Free admission

GALLERY TALKS
Tuesday, Thursday, and
Saturday at 12:30 pm

BRANCH MUSEUMS

Collage in America
August 20–November 3, 1999

Though collage is an artistic method often associated with European art, American artists too embraced this experimental form of expression. Drawn entirely from the Whitney's Permanent Collection, the works in this exhibition demonstrate the significant role of collage in the development of American art throughout this century, from the early satirical cutouts of Arthur Dove and the torn-paper abstractions of Joseph Stella, to works by Ad Reinhardt, Robert Motherwell, Roy Lichtenstein, and Alex Katz. *Collage in America* surveys the varied methods and approaches to the medium, which has been championed by some of this country's most significant artists.

Contemporary Narratives in American Prints
November 19, 1999–February 2, 2000

Printmaking has always been the artistic medium most concerned with the communication of ideas and images. Although television, satellites, and the Internet have vastly expanded the range of possibilities of communication, artists still explore the print media, reshaping them to express a personal vision. This exhibition, drawn entirely from the Museum's print collection, presents a variety of artist narratives: the Conceptual constructs of Sandy Gellis and Bill Wheelock; the personal images of Jane Hammond, José Bedia, and Lorna Simpson; the sociological representations of James Drake and Enrique Chagoya; the biological allegories of Frank Moore; the psychological analyses of Dotty Attie and Lesley Dill; the political commentaries of Sue Coe, Steve Gianakos, and Juan Sánchez; and the private commentaries of Felix Gonzalez-Torres.

Enrique Chagoya. *Thesis/Antithesis*, 1997. Color montoype, sheet and image: 22 1/2 x 30 1/8 in. (57.2 x 76.5 cm). Whitney Museum of American Art, New York; Purchase, with funds from the Print Committee 98.41.1.

LOOK OUT! FREE TOURS FOR FAMILIES

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FREE ADMISSION FOR A YEAR

Join the Whitney Museum today and receive free admission for a year. For information on members benefits and programs, see p. 39.

ADVANCE TICKETS TO *THE AMERICAN CENTURY*

To purchase tickets over the phone, call 1-877-WHITNEY.

Members may reserve their tickets in advance.

BRANCH MUSEUMS

Special Events at Champion

Family Program

Join us for Second Saturdays, a new series of family fun programs, which will be presented the second Saturday of each month.

Les Julian and Friends
Saturday, October 9 2 pm

Storyteller Les Julian presents imaginative songs colorfully brought to life by his huge voice, rubbery storyteller's face, guitar pyrotechnics, and humor. A winner of the Parents' Choice Gold Award and the American Library Association Notable Recording, Julian's songs make you laugh and think.

Grumbling Gryphons
Saturday, November 13 2 pm

From Lincoln Center to international theater festivals, the Grumbling Gryphons have delighted audiences of all ages with their exciting and interactive plays. Myths, legends, and fairy tales from around the world spring to life with the Gryphons' creative use of masks, costumes, puppets, and music.

Performance
Stamford Symphony Orchestra Trio
Thursday, October 14 6 pm

After a discussion of the music to be performed, audiences will be treated to a performance by a trio from the Stamford Symphony Orchestra. A reception and opportunity to meet the musicians will follow.

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WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS

Since its inception in 1983, the Whitney Museum of American Art at Philip Morris has represented a collaboration between business and the arts in midtown Manhattan and has served as an important cultural resource in this bustling commercial area. The Branch Museum grew out of a relationship between the Whitney Museum and Philip Morris Companies that dates back to 1967, when the corporation established a special purchase fund for the Whitney. Since that time, Philip Morris Companies has made substantial contributions to the operations of the Museum and sponsored many important exhibitions.

The Branch Museum is located at 120 Park Avenue in the street-level plaza of the international headquarters of Philip Morris Companies Inc., directly across from Grand Central Terminal. It includes a 5,200-square-foot Sculpture Court for the presentation of twentieth-century American sculpture and an adjacent small gallery for changing exhibitions. Five exhibitions are presented annually, featuring either special projects by emerging and mid-career contemporary visual artists, or selections from the Whitney's Permanent Collection. As part of the Whitney Museum's new touring exhibitions program, two of the Branch Museum's exhibitions each year will tour to other venues.

Complementing the exhibitions are five different education programs and the series Performance on 42nd. These performances, given primarily during the spring in the Sculpture Court, showcase the work of emerging and established choreographers, dancers, musicians, and theatrical performers.

The Branch Museum's five different education programs serve hundreds of public school students, ages 6 to 18, every year. The newest education initiative, Getting Along: A Project Against Violence for the New Millennium, is a cooperative effort among the Whitney Museum of American Art, the Whitney Museum at Philip Morris, students from New York City schools, and artist Mark Cooper. Cooper is a community fellow at the Open Society Institute, a private operating and grant-making foundation that promotes the development of understanding and toleration around the world. In this program, students work together to create group art projects that address issues of violence in their own lives and in the world at large. Works by this year's participants were on display in the Sculpture Court this past spring. The art works are now displayed permanently in the students' respective schools.

The exhibitions and all of the auxiliary public programs at the Whitney Museum at Philip Morris are free, open to the public, and funded by Philip Morris Companies Inc.

LOCATION
120 Park Avenue at
42nd Street
New York, NY 10017
(917) 663-2453

GALLERY HOURS
Monday–Friday
11 am–6 pm
Thursday
11 am–7:30 pm

SCULPTURE COURT
Monday–Saturday
7:30 am–9:30 pm
Sunday and holidays
11 am–7 pm

GALLERY TALKS
Wednesday and Friday
at 1 pm

Free admission

Jeanne Silverthorne: The Studio Stripped Bare, Again
July 30–October 15, 1999

In this new site-specific exhibition in both the gallery and Sculpture Court, Jeanne Silverthorne continues her ongoing investigation of the artist's studio and coyly parodies modernism's figurative and abstract traditions as well as conventions of display. Silverthorne is best known for her cast-rubber sculptures that replicate ordinary objects, architectural details, and found organic forms which work together to create complex, interdependent systems.

Jeanne Silverthorne. *Sweat Beads*, 1998. Rubber, 21 1/2 x 26 x 5 in. (54.6 x 66 x 12.7 cm). Collection of the artist

Fred Tomaselli: Gravity's Rainbow
October 29, 1999–January 7, 2000

Fred Tomaselli will present his largest work to date, created specifically for the Whitney Museum at Philip Morris. It will fill the entire back wall of the gallery with a colorful, intricate tangle of what appear to be enormous, draped necklaces. Upon closer inspection, the "beads" of these necklaces reveal themselves to be hundreds of pills, of every color and size.

Lee Boroson: Underpass
October 29, 1999–March 17, 2000

Lee Boroson's installation in the Philip Morris Sculpture Court is an inflated drop ceiling, made from translucent blue parachute fabric, that traverses the length of the building. The form of the sculpture is derived from a clover-leaf traffic exchange pattern and plays off the pedestrian flow through space while also evoking a sense of a river current or jet stream.

WHITNEY MUSEUM OF AMERICAN ART'S YOUTH INSIGHTS PROGRAM

Providing Enriching Opportunities for Different Generations to Share a Visit to the World of Art

"When talking about an artwork, older people can give me an opinion based on their own life experience and we can walk away with two different interpretations of the same work. Younger people are developing their own lives and just coming into the world. They too can teach me new things."

—1997-98 Youth Insights participant

Who do you imagine is leading museum-guided tours these days?

Imagine this . . . A group of New York City teenagers wearing jeans and T-shirts greets you at the doors of the Whitney Museum saying, "Welcome to the Whitney Museum of American Art. We're about to have a conversation about one of the coolest exhibitions currently on view in New York City. Are you ready?"

1998-99 Youth Insights participants

The Whitney Museum's programming initiative, Youth Insights: Building An Intergenerational Conversation on American Art and Culture, is a special program, now entering its third year, that trains high school students to talk about twentieth-century American art. The program engages three distinct populations: teens, families, and senior citizens. Young people selected from New York City public schools and community-based organizations participate in a year-long training program that gives them the tools to expand their knowledge of American art and culture as well as develop their abilities to build dialogues and communicate across generations. The program is designed to challenge conventional paradigms of museum education—that only adults enjoy museums, that only adults have and can communicate artistic knowledge, and that intergenerational exchange is too difficult and of little interest. The Museum creates an environment for people whose lives span the

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WHITNEY MUSEUM STORE

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***THE AMERICAN CENTURY* AUDIO TOUR**

Tour *The American Century* on your own with this easy-to-use unit that features detailed descriptions of objects on view, biographical information on artists, and more. Available in the Museum Lobby.

century to come together and learn from one another.

Youth Insights students participate in workshops, discussion groups, and field excursions designed to transform them into museum ambassadors. Integral to the program is a seminar on American art and culture in which artists, critics, and scholars present individual sessions to the students. Over the past two years, students have met cultural historian Steven Watson as well as artists, including Bill Viola, Glenn Ligon, Christian Marclay, Janine Antoni, and Byron Kim. The Behind-the-Scenes component of the program allows students to engage in one-on-one conversation with Whitney Museum professionals.

The Museum has long offered a wide variety of educational programs to students, teachers, families, and senior citizens. In developing these programs, we have established strong partnerships with community organizations that serve specific constituencies. Building from a strong base of existing programs and community relationships, the Whitney Museum, along with its community partners, recognizes the importance of creating a rich intergenerational dialogue and exchange. These conversations can contribute significantly to a national dialogue on American culture.

Using the Whitney Museum's world-renowned Permanent Collection to chronicle the development of twentieth-century American art and culture, the intergenerational program also allows participants of all ages to share their unique stories and perspectives on American national identity and our collective history.

In 1995, the Whitney Museum began working to provide arts programming for seniors. Currently, senior citizens from more than twenty-nine sites attend Senior Days at the Whitney Museum. In the fall of 1997, the Museum launched the Whitney/United Neighborhood Houses (UNH) Art for Seniors Program as a new collaborative arts initiative for senior adults. The Senior Days program takes place when the Museum is closed to the public. Seniors receive private, docent-led tours of exhibitions followed by private receptions during which they can socialize and continue their conversations about art. Special seating is provided within the exhibitions to make visits more comfortable.

Beginning in the summer of 1998, the Museum's trained Youth Insights participants traveled to DOROT, Inc., one of New York City's most innovative senior centers, and five UNH settlement houses to conduct a series of workshops about the Museum's Permanent Collection installation in the Leonard & Evelyn Lauder Galleries. The Youth Insights participants also led a tour of the installation for the seniors. Over the course of five weeks, close to three hundred seniors were involved in intergenerational conversation with Youth Insights.

One Youth Insights participant commented on the experience: "I could not believe that a senior was actually listening to me." And the seniors really appeared to be impressed by the amount of information that the young people were able to share with them.

1998–99 Youth Insights participants in a Behind-the-Scenes session with Maxwell L. Anderson, director, Whitney Museum

Another Whitney Museum effort to expand the dialogue across generations is the special Youth Insights-led Family Fun! program offered for children ages 5 to 10 and their families. The program includes a special interactive tour of an exhibition followed by a hands-on art activity. Youth Insights participants enjoy working with families because they have found that "little kids have a world of their own that adults can often learn from—you'd be surprised!" Participants also said that the kids "bring an honest and innocent perspective to light!"

Through these intergenerational programs, bonds are built between generations that help build a greater understanding of history, community, society, and personal identity as we move into the twenty-first century. Youth Insights creates opportunities for individuals whose lives span the century to interact with one another, learning, challenging, and developing important dialogues that help make American art, culture, and history engaging and relevant to everyone.

top: 1997–98 Youth Insights participant discussing the Permanent Collection with a senior citizen from DOROT, Inc.
bottom left: 1998–99 Youth Insights participant leading a tour of *Duane Hanson*
bottom center: 1998–99 Youth Insights participants in *The American Century* Online Exhibition Center
bottom right: 1997–98 Youth Insights participants on a summer excursion

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The Whitney Museum of American Art and The Hearst Corporation, the 1999 American Art Award recipient, gratefully recognize the generosity of all those listed below. Thanks to these donors' support, the 1999 American Art Award, which was presented on May 24, raised more than $1,645,000 for the Whitney Museum. Thank you!

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BRITE NITE AT THE WHITNEY BENEFIT GALA

On March 9, the Museum held its annual benefit gala entitled Brite Nite at the Whitney. Thanks to the thoughtful donations of numerous Museum patrons and guests and Merrill Lynch's generous sponsorship, the benefit raised $1.4 million for the Museum. Brite Nite was expertly chaired for the second consecutive year by Anne Sutherland Fuchs, senior vice president/group publishing director of Hearst Magazines and Whitney Trustee. Ms. Fuchs chaired last year's very successful Whitney and Warhol gala. For Brite Nite, gala co-chairs Wendy Howard Goldberg and Elizabeth Graham Weymouth joined Ms. Fuchs and the Whitney Special Events staff to create a spectacular event not soon forgotten. Innovative floral designer Avi Adler and his team created a futuristic atmosphere throughout the entire Museum.

Entering the Lobby, guests were warmly greeted by the gala chairs, Whitney Museum director Maxwell L. Anderson, Whitney president Joel S. Ehrenkranz, Whitney chairman Leonard A. Lauder, and Whitney Trustee Raymond McGuire, managing director of Merrill Lynch. After enjoying cocktails in the Peter Norton Family Galleries on the third floor, guests moved upstairs to dine in the Emily Fisher Landau Galleries. Over 550 guests attended the dinner, including John F. Kennedy, Jr., and Carolyn Bessette Kennedy, Isabella Rossellini, and Chuck Close. The otherworldly atmosphere created by Avi Adler was perfectly complemented by a menu that offered delicious and interesting selections such as a meringue "planet" with passion fruit mousse and sorbet for dessert.

After dinner, guests proceeded to the sold-out party for dancing and entertainment. Nine hundred people attended, enjoying music provided by DJ Funkmaster Flex. The eclectic crowd, composed of longtime Whitney patrons, members, and newcomers, all felt at home in Museum galleries that had been transformed into a disco, complete with a mirror ball and all the ambiance of a downtown club. Gloria Gaynor, who also performed during dinner, joined Foxy Brown at the party. The performances of these two divas kept the crowd dancing long into the night.

Both dinner guests and partygoers were delighted to receive gift bags filled with contributions from Tiffany, The Estée Lauder Companies Inc., Phat Farm, Condé Nast Publications, Henri Bendel, and Stella Pace. Thank you to Merrill Lynch and to all those who contributed to the success of Brite Nite at the Whitney. With your support, we made it a night to remember!

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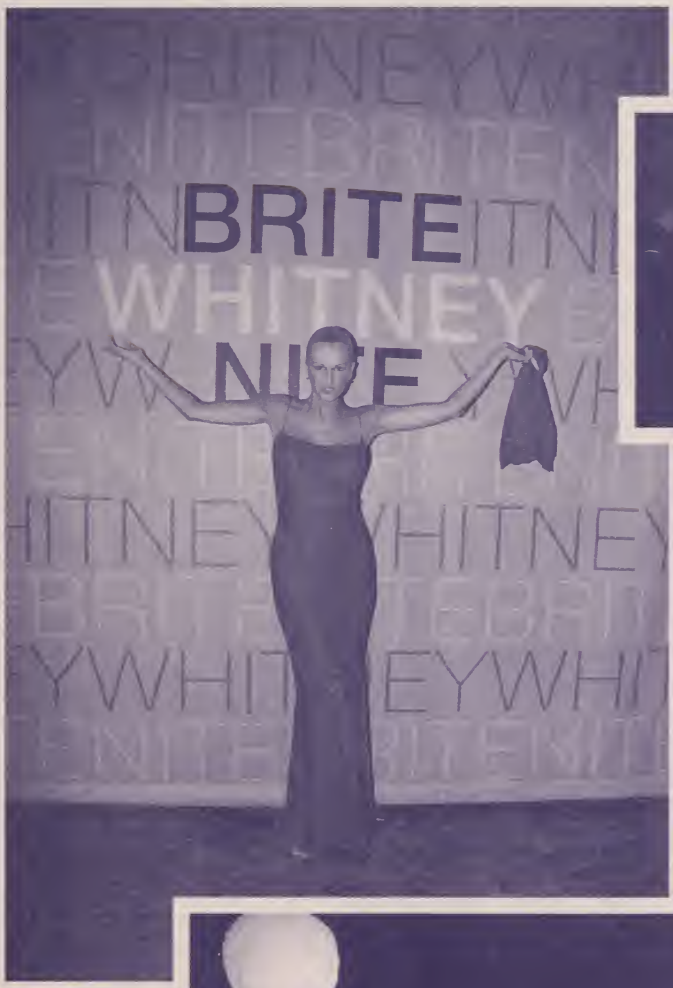
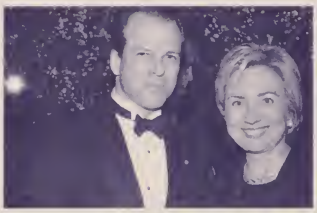


top left: Welcome to Brite Nite at the Whitney

top right: Whitney Trustee and Brite Nite co-chair Anne Sutherland Fuchs, artist Chuck Close and friend, and Brite Nite co-chair Wendy Howard Goldberg

bottom: Guests enjoying dinner in a futuristic setting

Photographs by Patrick McMullan



Opening Dinner for Hall I of The American Gallery
April 21, 1998
Photographs by Jean Black

Top left: Michael E. Anderson, Director, Whitney Museum and Patricia Lilley Berger Director

Top center: Jackie Kennedy Onassis, Director Emeritus, Whitney Museum

Top right: Michael E. Anderson, Director, Whitney Museum, and Henry Clay Berger

Middle left: Jennifer Charles E. Cowles, Trustee, Whitney Museum

Middle center: Diane Vreeland, Trustee Emeritus, Whitney Museum, and Jerome L. Greene, President and Trustee, Whitney Museum

Middle right: Jerome L. Greene, President and Trustee, Whitney Museum, and Robert L. Kindler, Director, Whitney Museum

Bottom: Michael E. Anderson, Director, Whitney Museum, and Jerome L. Greene, President and Trustee, Whitney Museum

Opening Dinner for Hall I of The American Gallery
April 21, 1998
Photographs by George Barrett

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Whitney Counting Association
Dinner for The American Gallery
April 21, 1998
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Trustees' Committee's Annual Spring
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April 23–25, 1999
Photographs by Mary Hilson

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Whitney Contemporaries
Whitney Art Dinner
June 22, 1999
Over seventy-five members enjoyed a panel on including contemporary art [illegible] Whitney Museum curatorial staff, Carol Greenhouse, author of *Art News*, Kathryn Hall, director, Sandra Gering, president of Sandra Gering Gallery, Doug Smith, director of [illegible] in honor of the William Davis Collection and the Gilbert Kiley.
Photographs by Andy Kindiatis

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* Although space precludes us from listing all other donors to the Annual Fund, we would like to thank them for their continued support.

MEMBERS PRIVILEGES

The American Century: Art & Culture 1900–2000 is a two-part, timed-ticket exhibition at the Whitney Museum from April 1999 to February 2000. Membership privileges for this special exhibition are highlighted below.

Artist/Student $35
• Unlimited free admission for one to the Museum
• Invitation for two to the opening reception for a major exhibition
• Annual subscription to *Whitney*, the Members publication
• 20% discount on Whitney Museum publications; 10% discount on all merchandise at the Whitney Museum Store and at Sarabeth's Restaurant at the Whitney
• Discounts on Museum programs and courses
• Discounts at selected neighborhood merchants
• Members-only shopping days
* 100% of this contribution is tax-deductible

Individual $65
All the preceding benefits, plus
• Invitation for two to one opening reception for a major exhibition
• Invitations for two to members-only events
• Invitations to behind-the-scenes tours and national travel programs
* 100% of this contribution is tax-deductible

Dual/Family $95
All the preceding benefits, plus
• Two membership cards for unlimited free admission to the Museum for two adults and accompanying children under 18
* 100% of this contribution is tax-deductible

Contributor $150
All the preceding benefits, plus
• Invitations to an additional opening reception for a major exhibition
• Invitation to a Branch Museum opening reception
* 100% of this contribution is tax-deductible

Friend $250
All the preceding benefits, plus
• Option to purchase priority timed tickets for your guest at the Museum for *The American Century*
• One free exhibition catalogue
• Invitations to opening receptions for all exhibitions
• Invitations to two Branch Museum opening receptions
* $30 of this contribution is not tax-deductible

Patron $500
All the preceding benefits, plus
• An additional free exhibition catalogue
• Invitations to two additional Branch Museum opening receptions
• Invitations to participate in Whitney Museum trips abroad
• Use of the Museum Library by appointment
* $70 of this contribution is not tax-deductible

Whitney Circle $1,000
All the preceding benefits, plus
• Two additional free exhibition catalogues, including *The American Century* book
• Two VIP passes for one-time entry to *The American Century*
• Four complimentary admissions for guests when accompanied by Whitney Circle member, except for *The American Century*
• Two guest passes (not valid for *The American Century*)
• Invitations to curator-led private tours of all exhibitions before openings
• Invitations to all Branch Museum opening receptions
* $179 of this contribution is not tax-deductible

Whitney Fellow $2,500
All the preceding benefits, plus
• Two additional VIP passes for one-time entry to *The American Century*
• Two additional admissions for guests when accompanied by Whitney Fellow, except for *The American Century*
• Four guest passes (not valid for *The American Century*)
• Dinner with the director
• Loan of a work of art from the Museum's Permanent Collection
• Private events at the homes of collectors and artists' studios
• Free admission to all Museum programs and courses (reservations required)
* $485 of this contribution is not tax-deductible

*If you decline the Museum publications that you are eligible to receive, the tax-deductible portion of your membership contribution will be increased.

MEMBERS EVENTS

Members were invited to special members-only events in conjunction with the opening of Part II of *The American Century*. During the following events, cocktails were served and all galleries were open. Whitney members enjoyed an opportunity to view *The American Century* in an exclusive setting.

Andy Warhol. *Elvis I and II*, 1964. Two panels: left, silkscreen on acrylic on canvas; right, silkscreen on aluminum on canvas, 82 x 82 in. (208.3 x 208.3 cm) each. Art Gallery of Ontario, Toronto; Gift from the Women's Committee Fund, 1966
© 1999 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York
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Whitney Fellow and Whitney Circle

Thursday, September 23
6–7:30 pm Installation Tour
7:30–11 pm Opening Reception

Whitney Patron and Friend

Thursday, September 23
9–11 pm Opening Reception

Members Opening Reception

Friday, September 24
7–10 pm

Members-Only Saturday

Saturday, September 25
11 am–6 pm

FOR MEMBERS

Members Friday Evening

Friday, January 14
6:30–9 pm

Whitney members can enjoy an exclusive after-hours look at Part II of *The American Century*. This evening is an opportunity for members to introduce guests to the Museum and our programs. Join us for a privileged in-depth exploration of art and culture from the past fifty years. Call Barbra Silver at (212) 570-7737 for more information or email memberevents@whitney.org.

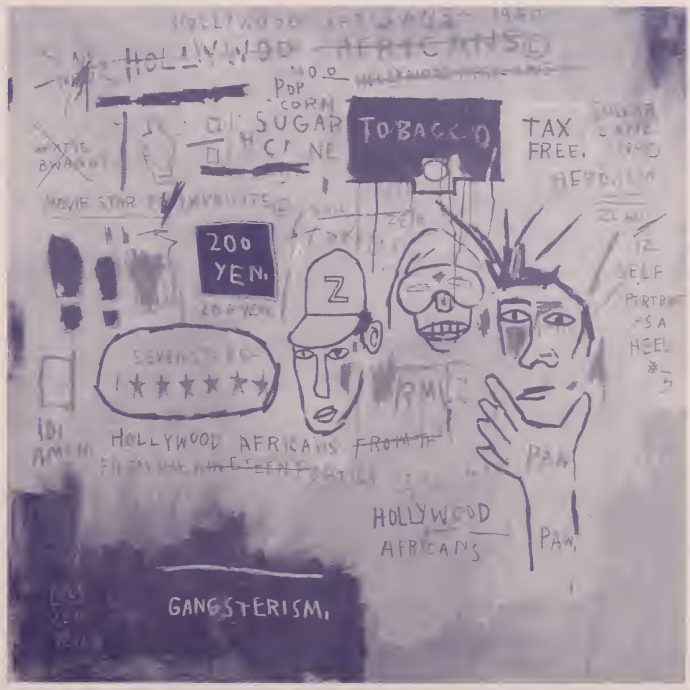
Art After Hours Fall Series

Celebrate the art of the second half of the century by joining us for an after-hours program, which includes a viewing of Part II of *The American Century*, introductory lectures, a film screening, cocktails, and music. Call Barbra Silver at (212) 570-7737 for more information and reservations.

$20 in advance; $25 at the door; $35 for the series. **Members pay $15; $25 for the series.**

1960s: Pop Art Party
Tuesday, November 16
7:30–10 pm

1980s: Graffiti Art Night
Tuesday, December 14
7:30–10 pm



Jean-Michel Basquiat. *Hollywood Africans*, 1983. Synthetic polymer and mixed media on canvas, 84 x 84 in. (213.4 x 213.4 cm). Whitney Museum of American Art, New York; Gift of Douglas S. Cramer 84.23
© 1999 Artists Rights Society (ARS), New York/ADAGP, Paris (Jean-Michel Basquiat)

FOR MEMBERS

TRAVEL WITH THE WHITNEY

Grounds for Sculpture
Saturday, September 18
9 am–5 pm

Whitney members enjoyed lunch and a private tour of Grounds for Sculpture, located outside Trenton, New Jersey. Opened in 1992, this private, not-for-profit institution is committed to promoting contemporary sculpture through exhibitions, publications, and education. The twenty-two-acre landscaped park also includes two 10,000-square-foot museum facilities.

Fee (includes transportation, lunch, and administrative expenses): $75

Art, Architecture, and Landscapes of the Hudson Valley
Saturday, October 16–Monday, October 18

SOLD OUT

We are delighted to offer Whitney members the opportunity to travel to the historic Hudson Valley for three glorious days this fall. This trip is a perfect getaway from the city, a chance to enjoy the art of the area, the Catskill Mountains, and the breathtaking foliage. The itinerary includes visits to sculpture gardens, art centers, and historic sites, among them Storm King Art Center, Olana, and the Vanderbilt Mansion. We will also enjoy a wonderful meal at the famous Culinary Institute.

Space is limited; Fee (includes accommodations, some meals, transportation, admissions, special events, tour guides, and all taxes and handling): $695 per person double occupancy

A visit to the studio of Richard Pousette-Dart
Saturday, November 13
10 am–2 pm

SOLD OUT

An exclusive tour of Richard Pousette-Dart's studio will be led by studio curator Susan Hirschfeld. The studio where the artist worked for more than thirty years, with its profusion of collections and art, is a metaphor for creative chaos. Located in Suffern, New York, the studio has been kept intact since the artist's death in 1992. As Robert Hobbs observed about the incredible array of things in the artist's home and studio, it is "a virtual treasure trove of collections that include African, South Pacific, and North American Indian art, tobacco tins, adding machines, beaded pin cushions, putti, bird decoys, European 17th- and 18th-century furniture, old clocks and cameras, lenses, candlesticks, plants, blue-and-white earthenware, dolls, old tools, books, postcards, and works of art created by several generations of Richard's family." Many of these artifacts, in addition to the artist's own paintings, sculptures, studies, photographs, and celebrated notebooks, have been assembled to show the inspirational character of Pousette-Dart's working environment.

The tour is limited to twenty-five members; Fee (includes transportation, refreshments, and administrative fees): $55

All trips are on a first-come, first-served basis and space is limited. For reservations or more information, please call Barbara Silver at (212) 570-7757 or email us at whitneytrips@whitney.org.

Whitney Fellow Exclusive Formal Wine Tasting

Tuesday, October 26
7–9 pm

Whitney Fellows are invited to a formal wine tasting hosted by the Whitney Museum and Robert Mondavi Wines. This exclusive event will take place at the Whitney Museum with Robert Mondavi wine historian Nina Wemyss presenting a lecture, "Wine Vessels from the Stone Age to the Present," followed by a formal Chardonnay wine tasting, exploring the various stages of aging with Robert Mondavi wine educator Tim Clark. **Open to Whitney Fellows only**. Call (212) 570-3641 for reservations; limited space available.

Members Wine Lecture and Wine Tasting

Wednesday, October 27
7–9 pm

The Whitney Museum and Robert Mondavi Wines will host a very special lecture, "The History of Winegrowing in California," presented by Robert Mondavi wine historian Nina Wemyss. The lecture will be followed by an informal wine tasting with Tim Clark, Robert Mondavi wine educator. Open to all Whitney members. Tickets are $75. Call (212) 570-3641 for reservations; limited space available.

Members Holiday Discount Shopping Days

Wednesday, December 8 11 am–6 pm
Thursday, December 9 1–8 pm

Members will receive a 20% discount on all regularly priced merchandise.

THE AMERICAN CENTURY ONLINE EXHIBITION CENTER

Visitors can connect to *The American Century* website in the Brendan Gill Trustee Room on the fifth floor of the Museum.

MEMBERS DISCOUNT

Members receive a 20% discount on Whitney Museum publications and a 10% discount on all other Whitney Museum Store merchandise.

MEMBERSHIP INFORMATION

For information on membership categories, or to learn more about becoming a Whitney member, call the Membership Hotline at (212) 570-3641.

NEIGHBORHOOD DISCOUNT PROGRAM

Take advantage of a special benefit for Whitney Museum members. You may use your membership card for discounts at participating neighborhood merchants. Discounts are valid until March 15, 2000, are only for the member named on the membership card, and are nontransferable. We hope that you will frequent these neighborhood establishments and let them know that you appreciate this courtesy discount.

Ageless
1040 Lexington Avenue
(212) 639-9045
A store featuring a collection of home items from bedding to tabletop items, glassware, furniture, and unusual decorative items.
10% discount

Andrea Carrano
955 Madison Avenue
(212) 772-3144
A family business whose products embody class and tradition with a creative modern twist.
15% discount on regularly priced merchandise

A.P.F. Holdings, Inc.
172 East 75th Street
(212) 988-1090
Museum-quality frames for pictures and mirrors.
25% discount

Bookberries
983 Lexington Avenue
(212) 794-9400
A neighborhood bookstore specializing in books on interior decoration and travel.
10% discount

Carlyle Photo
971 Madison Avenue
(212) 535-2800
Cameras, film, film developing, frames, albums, and photographic copies.
10% discount

Carlyle Wines
997 Madison Avenue
(212) 744-1028
A fine wine store featuring hand-selected wines and personal service in an elegant and comfortable ambience; also offering a selection of fine brandy, grappa, and popular liquors.
10% discount on wine only

Coco Pazzo 74th Street Restaurant
23 East 74th Street
(212) 794-0205
Tuscan Italian cuisine.
20% discount on lunch

Cucina Vivolo
138 East 74th Street
(212) 717-4700
Italian gourmet café offering breakfast, lunch, dinner, and Saturday brunch in a casual atmosphere; open Monday through Saturday, 8 am–10 pm.
10% discount on orders over $10 for café dining only

The Finished Room
1200 Madison Avenue
(212) 996-9610
Distinctive home furnishings for a discriminating clientele.
10% discount on all merchandise

Good Old Times
956 Madison Avenue
(212) 396-3546
Hard-to-find collectibles, 1850s to 1950s vintage watches, radios, jukeboxes, music boxes, slot machines, Art Deco items, opera glasses, and more.
10% discount on all vintage watches and radios

J.P.A. Hair Salon
806 Lexington Avenue, 2nd floor
(212) 750-1390
Full-service beauty salon; friendly atmosphere with high-quality results.
10% discount on all services; does not include merchandise

La Maison du Chocolat
1018 Madison Avenue
(212) 744-7117
Handmade chocolates and fine pastries flown in weekly from Paris.
Complimentary tasting

La Valencia
899 Madison Avenue
(212) 472-9600
Specializing in unique European design from Italy, France, and Spain.
15% discount on all women's European jewelry

Leo Kaplan Ltd.
967 Madison Avenue
(212) 249-6766
Eighteenth-century English pottery and porcelain, including Wedgewood, nineteenth- and early twentieth-century English and French cameo glass, and fine paperweights.
10% discount

Margon Boutique
957 Madison Avenue
(212) 988-8707
Margon Milano collection is comprised of elegantly tailored clothing for women made from the finest Italian fabrics.
15% discount on all regularly priced clothing and accessories

Morgenthal-Frederics Opticians
944 Madison Avenue
(212) 744-9444
Alternative eyewear creatively designed; prescriptions filled for over eighty years.
10% discount on private label collection only

Rapid 75 Corp.
35 East 75th Street
(212) 650-0546
Closest parking facility to the Whitney Museum.
10% discount on daily rates

René Collections
1007 Madison Avenue
(212) 327-3912
Fine-quality handmade handbags from Italy; accessories from Italy and France.
5% discount on handbags, jewelry, and scarves

Right Bank Restaurant
822 Madison Avenue
(212) 737-2811
Neighborhood bistro serving continental cuisine in a casual atmosphere since 1953; open seven days a week, 11:30 am–11:30 pm.
10% discount, except on credit card purchases

79th Street Parking Corp.
69 East 80th Street
(212) 874-9149
Parking facility offering special Museum parking package.
Special $14 (regular $22) three-hour Museum package; garage receipt must be validated with Museum stamp

The Sharper Image
900 Madison Avenue
(212) 794-4974
A store selling innovative products that make life easier and more enjoyable.
10% discount on regularly priced merchandise at this location only

Spectra Audio Research
903 Madison Avenue
(212) 744-2255
A unique electronics store selling home theater and audio/video systems, cellular phones, and hidden camera/surveillance equipment.
10% discount on regularly priced merchandise

Use-What-You-Have Interiors
109 East 73rd Street, #1B
(212) 288-8888
Specializing in showing people how to transform their homes in an hour.
10% discount on interior design consultation

Willow Restaurant & Bar
1022 Lexington Avenue
(212) 717-0703
Contemporary American cuisine in a nineteenth-century two-floor town house with original period art; open seven days a week.
10% discount

Zitomer Pharmacy
969 Madison Avenue
(212) 737-2016
A uniquely intimate, personalized department store offering the cream of imported and domestic merchandise.
10% discount on jewelry and hair ornaments

PUBLIC PROGRAMS

The following is a selection of Whitney Museum public programs. Members receive a discount on the cost of all public programs. Please call the Education Department at (212) 570-7722 for additional information and to register.

Courses

The American Century: 1950–2000
An Insider's Look
Session A: Tuesdays, October 12, 19, 26, and November 2
6:15–7:30 pm
or
Session B: Thursdays, October 14, 21, 28, and November 4
11 am–12:15 pm

In this four-session course with a Museum lecturer, participants explore Part II, 1950–2000, of *The American Century*, floor by floor. Each session will be held in the galleries when the Museum is closed to the general public. Enrollment is limited to encourage full participation.
Admission: $90; $60 members, senior citizens, and students with valid ID.

Seminars with Artists:
The American Century: 1950–2000
Thursdays, 6:15 pm

Join six of America's leading contemporary artists as they discuss their work and *The American Century*. The seminars are moderated by Susan Harris, associate curator, Whitney Museum.

October 28	Leon Golub and Nancy Spero
November 4	Joan Jonas
November 18	Laurie Simmons
December 2	Kara Walker
December 9	Jim Hodges
December 16	Richard Tuttle

Series admission: $100; $70 members, senior citizens, and students with valid ID.
Individual sessions: $17.50; $12.50 members, senior citizens, and students with valid ID.

FREE ADMISSION FOR A YEAR
Join the Whitney Museum today and receive free admission for a year. For information on members benefits and programs, see p. 39.

PURCHASING INFORMATION
To order Whitney Museum publications, call the Whitney Museum Store at (212) 570-3614 or log on to our website at www.whitney.org.

You can apply the cost of your ticket for *The American Century* toward a Whitney membership. Stop by the Membership Desk in the Lobby with your ticket, and the ticket price will be credited toward the purchase of a new Whitney membership.

PUBLIC PROGRAMS

NYC Gallery Tours

Beyond the Whitney: Discovering Contemporary Art in New York
Wednesdays, 11 am–12:30 pm

Discover the range of contemporary art currently on view in New York City through private tours and behind-the-scenes looks at art galleries in SoHo and Chelsea. Museum lecturer Janet Kraynak leads the tours.

Private tours of selected galleries in SoHo
October 20

Private tours of selected galleries in Chelsea
November 10

Pre-registration is required. Fee: $60; $35 members, senior citizens, and students with valid ID.

Free Exhibition Tours

Guided tours of *The American Century* are offered daily for adults. No reservations are necessary. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

Family Fun! Workshops

Saturdays, 9–11 am

These family programs feature special gallery tours and hands-on activities designed to teach participants to look at and talk about the art on view. Recommended for ages 5 to 10; children must be accompanied by an adult.

Admission to each program: $6 per family; $4 members. Pre-registration is required. Call (212) 570-7710.

Drip, Splash, Splatter, and Junk
Exploring *The American Century*
October 16

Tidy Stuff, Messy Stuff, and Pop!
Exploring *The American Century*
November 20

Mixing Media
Exploring *The American Century*
December 11

2000 BIENNIAL EXHIBITION

The Whitney Museum's *2000 Biennial Exhibition* is taking a new approach by delivering a show of artistic freedom and diversity. The Museum is turning to a curatorial team made up of experts from various parts of the country. Maxwell L. Anderson, director of the Whitney Museum, will lead the team, with the assistance of Maura Heffner, coordinator. The team members will combine their talent, experience, knowledge, and diverse interests in the production of this millennium exhibition.

The members of the curatorial team are Michael G. Auping, chief curator at the Modern Art Museum of Fort Worth; Valerie Cassel, director of the Visiting Artists Program of the School of The Art Institute of Chicago; Hugh Davies, director of the Museum of Contemporary Art, San Diego; Jane Farver, director of exhibitions at the Queens Museum of Art in New York and director-designate of the List Visual Arts Center at MIT; Andrea Miller-Keller, an independent curator in Hartford, Connecticut; and Lawrence R. Rinder, director of the CCAC Institute at the California College of Arts and Crafts in San Francisco and Oakland.

The Whitney *Biennial* is the Museum's signature exhibition of the most significant developments in American art over the past two years. The *2000 Biennial Exhibition* is a special edition, conceived as the next chapter of *The American Century: Art & Culture 1900–2000*. It is the seventieth in the series of Annuals and Biennials inaugurated by Gertrude Vanderbilt Whitney in 1932.

The exhibition will include both traditional media such as painting, sculpture, and an extensive film and video program, as well as new areas—architecture, web-related and digital art, and public art installations at various locations around the New York area. The *Biennial* team also plans to make extensive use of an audio guide with curatorial and artist statements to provide an overall educational framework for the exhibition.

Jason Rhoades. *My Brother/Brancusi*, 1995 (installation view). *1995 Biennial Exhibition*

Nancy Rubins. *Mattresses and Cakes*, 1993 (installation view). *1993 Biennial Exhibition*

APPLICATION FORM

YES, I WANT TO ENJOY THE BENEFITS OF A WHITNEY MUSEUM OF AMERICAN ART MEMBERSHIP

- ☐ **Whitney Fellow** $2,500
- ☐ **Whitney Circle** $1,000
- ☐ **Patron** $500
- ☐ **Friend** $250
- ☐ **Contributor** $150
- ☐ **Dual/Family** $95
- ☐ **Individual** $65
- ☐ **Artist/Student*** $35

Mr. Mrs. Ms. Miss Dr. (please circle)

_____
Name (please print name as it is to appear in membership materials)

_____
Address

_____
City

_____
State Zip code

_____
Business telephone Home telephone

_____
Name to appear on second membership card
(For Dual/Family membership and above. If no name is given, the second card will read "guest of.")

Optional for Dual/Family membership and above
(for mailing purposes)
Relationship of second card holder:

☐ Spouse/Partner ☐ Family member ☐ Friend

I would like to make an additional gift to the Annual Fund of $ _____.

Check enclosed for $ _____, payable to:
Whitney Museum of American Art

Please charge my membership/Annual Fund gift totaling $ _____

to my: ☐ Visa ☐ MasterCard ☐ American Express

_____
Card number Expiration date

_____
Signature (required for credit cards)

☐ Employer's matching gift form is enclosed. (You may be able to use your employer's matching gift to upgrade to a higher level of membership and increase your benefits.)

☐ I prefer to increase my tax deductibility, therefore I decline any complimentary publications. (Your receipt will reflect the increased tax deductibility of your contribution. Membership dues are tax-deductible to the extent provided by law.)

☐ Please contact me/us about volunteering.

For further information, please call (212) 570-3641.

GIFT MEMBERSHIP

JOIN TODAY AS A NEW MEMBER AND RECEIVE A 10% MEMBERSHIP DISCOUNT ON A GIFT MEMBERSHIP

This is a gift membership for:
Mr. Mrs. Ms. Miss Dr. (please circle)

_____
Name (please print name as it is to appear in membership materials)

_____
Address

_____
City

_____
State Zip code

_____
Business telephone Home telephone

_____
Membership category

To order by phone using a credit card, please call (212) 570-3641.

You may fax this form to (212) 606-0205 or mail to:
Whitney Museum of American Art/Membership
945 Madison Avenue at 75th Street
New York, NY 10021-2790

*Artists must submit a resume or other evidence of professional activity with this application. Students must include a copy of dated bursar's receipt or current ID from an accredited college, university, or art school.

Visit our website at www.whitney.org

Upgrade your membership today!

Receive *THE AMERICAN CENTURY ART & CULTURE 1950–2000.*
For upgrades in Friend category and above.

Call (212) 570-3641.

Andy Warhol. *Elvis I and II*, 1964 (detail)

Support for the Whitney Museum's general operations is provided by donors to the Museum's Annual Fund, The Cowles Charitable Trust, The Marc Haas Foundation, William H. Kearns Foundation, F.M. Kirby Foundation, and public funds from the New York State Council on the Arts, a State Agency.

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